SACRED DANCE GUILD NEWSLETTER

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Editor: Margaret Fisk Taylor Athens, Ohio January, 1963

THE SACRED DANCE GUILD MID-WINTER WORKSHOP AND ANNUAL MEETING

Thursday, Feb. 21 and Friday, Feb. 22 at International House
See page 3a for full details 500 Riverside Dr., New York 27.

Thursday:

9:30 Registration

10:00-12:00 Workshop with Leda Canino - The Dancer's Quest for Truth

12:00-1:30 Lunch

1:30-3:00 Continuation of Workshop (Choreography will be creatively developed by participants under Mrs. Canino's direction)

3:00-4:00 Directors' Clinic with Virginia Lucke (open to all interested)
Executive Committee will also meet at this hour

8:00 Evening Meditation - Leda Canino: Living Psalms of Life, St. Denis

Friday

9:30 Registration for those attending second day only
10:00 Class with Mary Hinkson Graham technique (see pp. 3a & 3b)
12:00 Lunch
1:00 Annual Meeting
2:00 Art and the Human Condition - Joseph Canino
2:45 Presentation of works
3:15-4:00 Evaluation and discussion by Panel

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Detach and return this blank with your fee before February 15, 1963 to:
Mrs. Kim Jefferson
41 Seymour Ave.,
Newark 8, N.J.

Please reserve space for me at the S.D.G. Workshop

Name: _____

Address: _____

Fee enclosed (please check):	S.D.G. Member	Non-Member
One day only: Wed.( ) or Thurs.( )	$4.00 ( )	$6.00 ( )
Entire two days	$7.00 ( )	$10.00 ( )

OR Deposit applicable to fee $1.00

Students will be admitted at member's rates.

LETTER FROM THE PRESIDENT

111 South Green St.
East Stroudsburg,
Pennsylvania

Dear Members of the Sacred Dance Guild:

This time I am writing you from Pennsylvania, where I am just getting settled. Let me extend an invitation to everyone to visit me here. Should fate or fancy take you in the direction of the Poconos, don't go by without stopping to visit. I hope my being here will help to stir up more sacred dance activity in the state of Pennsylvania.

As we start the new year, let me sing a few praises especially for those members who so willingly help in writing up reports of our workshops and events. These reports, of course, are very interesting to those who are following the current developments in sacred dance. To those members responsible for planning future events, the reports are a "must". I cannot stress enought the importance of keeping records and of making reports; you are unable to completely appreciate this unless you suddenly find yourself chairman of a committee, wondering what to do! The organization cannot function efficiently, nor grow to greater heights, unless the newcomers become actively involved in its activities. We have grown in size to a point where information about Workshops and Festivals and Institutes cannot be exchanged in a few chatty phone calls - so we must rely more upon the kind of written report that will serve as a guide to inexperienced but willing workers. The reports are not intended to set forth patterns and procedures to be strictly followed, and if they are truly helpful some recommendations for future events of the same nature are very much in order. I hope to set up files of various reports which will circulate to active committees, helping those who say, "Yes, I'll work, but I haven't the foggiest notion where to begin!"

Judy Bennett and her committee are planning a wonderful two-day workshop for February in New York City. Be with us on the 21st and 22nd for all the meetings; then schedule your shopping and visiting for the weekend which follows!

Happy New Year to all,

Mary Jane Wolbers

January, 1963

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Information on the Feb. Workshop and Annual Meeting

TRANSPORTATION: International House is easily reached by subway from Port Authoirty and Grand Central Terminals as follows:

Grand Central: Cross-town shuttle to Times Square, then IRT Broadway & 7th Avenue uptown, express to 96th and transfer to local to 125th St.; walk one block west on 125th st. to Claremont, south 2 small blocks on Claremont (rear entrance of International House is 155 Claremont)

Port Authority: Walk through tunnel to Times Square, IRT Line, Broadway and 7th avenue subway and proceed as above.

Parking for those who drive into the city, is available frequently on the street in this area of the city; a parking lot at Riverside Church is also available for $1.00 per day.

HOUSING: Suitable accommodations in the vicinity of the workshop are extremely difficult to find. Therefore, we recommend the same housing arrangements suggested last year; these are located downtown, but are conveniently reached by subway: Murray Hill Hotel - 42 West 35th St.
Tatham House (YWCA)- 138 East 38th St.

MEALS: The cafeteria in International House will be available to us.

CLOTHING: Most prefer leotards and tights, but any clothing which permits freedom of movement is acceptable.

REGISTRATION: See blank at bottom of front page. Pre-registration is advised; registrations will be accepted at the door the day of the Workshop only insofar as space permits. Our space is limited; consequently, registration must also be limited!

IF YOU PLAN TO PRESENT A WORK FOR EVALUATION: Please notify Mrs. Charles Wolbers, 111 South Green St., East Stroudsburg, Penna. no later than Feb. 4, so that all arrangements may be made for your convenience and ours. Dances may be presented costumed or in practice clothes, whichever is most practical for you.

THE PROGRAM COMMITTEE: Leda Canino, Liz Jefferson, Marian Stoerker, Mary Jane Wolbers, Judith Bennett, chairman (93 Orange Turnpike, Sloatsburg, N.Y.)

OUR LEADERSHIP for the two days, in order of their appearance:

LEDA CANINO: Dancer, teacher, choreographer, graduate of Sarah Lawrence College. Studied further with Pearl Primus in primitive dance. Taught at colleges and religious conferences. Has given lecture demonstrations on sacred dance and has performed solo at Unitarian Fine Arts Services. She taught a S.D.G. workshop in Schenectady in 1960. In May, 1962, her four dances to the poems of RUTH ST. DENIS, with Miss Ruth herself reading, was performed at the White Plains Unitarian Church Fine Arts Service. She is Education Chairman of the Westchester Dance Council.

MARY HINKSON: Dancer, teacher, choreographer. Dance graduate of University of Wisconsin, joined Graham Company in 1952, appearing in such Graham classics as "Clytemnestra", "Embattled Garden", and Samson Agonistes", in which she assumed Martha Graham's role in the 1962 season. Miss Hinkson appeared with

(continued on 3b)

LEADERS AT THE FEB. WORKSHOP (continued)

the Graham company in its 1958 tour of Israel and is a regular member of the Graham school teaching staff, in addition to guest appearances with the N.Y.C. Ballet (Balanchine's "Figure in the Carpet"), the N.Y.C. Opera, and frequent television appearances. Guild members will recall particularly her recent appearance in John Butler's "Brief Dynasty", presented on CBS-TV's Lamp Unto My Feet.

Miss Hinkson will base her class on an elementary form of Graham technique which, because of its structure and intent, offers vast expressive possibilities. Says Miss Hinkson:"After extensive exploration one discovers that the drama is inherent within the movement, and not super-imposed."

JOSEPH CANINO: Assistant Professor of art education, New York University. Artist, teacher, lecturer. Member of National Committee on Art Education of the Museum of Modern Art. Lecturer on Art and Religion for the Fine Arts Services of the White Plains Unitarian Church.

EVALUATION PANEL: The panel will be composed of Mary Hinkson, Joseph and Leda Canino, Rev. Robert E.Meyer, chairman of the Commission on Worship and the Fine Arts of the Methodist Church (New York Conference), plus one or more other representatives of related fields.

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On Thursday evening, following the 8:00 p.m. presentation of Living Psalms of Life, there is a possibility that Miss Ruth St. Denis will be with us, and we hope that we may have an opportunity to talk with her! After a busy day, we may even have time to talk with each other!

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Be sure to get your registration in before Feb. 15.

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RUBY HENDERSON

"Ruby Henderson released her warm hold on life on Sept. 21, 1962. The Sacred Dance Guild was enriched by Ruby's presence and by what she and her husband, James, generated together. We have lost a dear friend. Ruby has pioneered with us and she will be continued. As a fairly new dancer she moved with great feeling and sincerity. We felt as we watched her that she was close to God at all times. Now she has brought us closer to the Almighty. We are richer because she was with us. We are richer, too, now, in a new way as we continue to express spiritual values and relationships with the highest we know. And Ruby will be with us."

Robert Storer

Ruby Henderson, beloved by everyone and one who loved everyone, a free spirit who loved to dance her faith. Actually Ruby started dance in her mature years, possibly she was a grandmother when she started with Barbara Mettler who gave her basic dance training which served to release her own creative expression. Now Ruby has gone venturing on ahead. An early chant suggests the greeting of our Ruby as she steps into the Eternal Life (as translated from the Latin):

"In Paradise a choir of angels will greet you
and lead you into the Eternal City
and you shall have peace."

And with Ruby there will be joy, too. Even in our loss, there is a joy in our precious memories of her. I especially cherish a whole week with her at Geneva Point, Winnipesaukee, where we spent every extra moment sharing ideas on how to encourage the use of movement for all ages and for those disturbed, etc. She saw the amazing healing , cleansing and clarifying power in dancing to the glory of God.

Margaret Taylor

"Today marks a closing act in the dramatic life of one of the most beautiful persons in our community, Mrs. Ruby Henderson, who lived a full and complete life of service.

Although Roxbury is often regarded as a blighted area, she saw and radiated love and beauty within it; humbly walked through the dark streets with care and concern for everyone whom she passed - the aged, the young, tha alcoholic, the delinquent . . .

When the Psalmist encouraged the children of God to "Praise His Name in the dance" she heard. . . How often she lead young and old through the medium of the sacred dance to join with the angels and the Psalmist in that proclamation from the 24th Psalm, "The earth is the Lord's and the fulness thereof."

-from the Eulogy by Michael Haynes, Assoc. Minister of the
Baptist Church in Roxbury, Mass.

The Ruby Henderson Memorial Fund

With the agreement of James and with the spontaneous desire of friends of Ruby, Robert Storer was asked to head the Ruby Henderson Memorial Fund which may be used for scholarships in Sacred Dance Guild Institutes.

In his latest report he says that 30 people have contributed $113.00 representing 13 states. Since this is the first mention of this Fund in our Newsletter, some of you may like to contribute to this living memorial. Send your contribution to Robert Storer, 33 Glen Green, Winchester, Mass.

At the Vesper Service closing the Sacred Dance Workshop on Oct. 20 in Schenectady, N.Y. a memorial service was led by Ruth Angell. A folder contained the order of service, a brief biography and some writings by Mrs. Ruby Henderson who would have danced at this vesper service if she had not been called into another life. Her husband, James Henderson, read two poems that he had written during their life together and also a more recent poem.
The "Requiem", which is on this page, was danced to original poetry by Mrs. Jeanne Fuller. Then Bess Haile performed her American Indian interpretation of "The Lord's Prayer". As Lillian Schayer writes: "Sacred Dance will have an even higher position in our regard now that we have seen it function in such a setting."

REQUIEM FOR RUBY

We are quiet with Ruby
We are here with Ruby
"And the Lord said, That's good."

She the dancer
Whom many suns have made brown.
She the dancer of dreams and heart melodies.
She the dancer of wind swept mountains,
Of rain drenched forests
And far flung plains.

She the simple and clean
Like earth - - - - -
Like rain.
She the dancer,
Her body dumbly eloquent
Never empty of joy
Or static,
But humble -
Reflecting
Her own inner peace.

We are quiet with Ruby
We are here with Ruby
Our memories we wrap in blue cloud cloth
And move away from roughness of the world.
"And the Lord said - That's good."

Is it Lord?
We are crying after one gone from us.
Lost from our touching and our seeing.
There is emptiness and the unknown
Here in the darkness of our unbelieving.
We are lost.

Lost - ?
No part of God is lost.
No bird call
Or single star,
Least of all this child of God.

Lost from God's world?
No part of God is lost.
For the truth of forever
Is God's love-overarching all of time.
His pattern for each of us
I am -
I have been -
I always shall be.

We are quiet with Ruby
And know that she is fulfilled
"And the Lord said - That's good."

For in the end there is only the
beginning.
To embrace the fought feared self
obliteration.
To go on in a new shape
Without remembering.
But with joy and wonder
And inexplicably complete -
Peace.

REPORT OF SACRED DANCE GUILD NEW YORK REGIONAL WORKSHOP IN SCHENECTADY, N.Y.

This workshop was held on Oct. 20, 1962 in the First Reformed Church. For many of us who were unable to be there, here is a full report by Lillian Schayer and the participants.

Ruth Angel: "Centering Down"

Selection of poem by Kahlil Gibran, entitled "Work" showed sublime strategy and was most effectively read. Ruth is an inspiring leader, possessing that rarely encountered combination of lightness and joy with seriousness of purpose in her outlook - all infectious. L.S.

Pat Peterson: Techniques

Although relatively a beginner, I found these techniques to be within my ability to perform. I enjoyed the blend of techniques, particularly the percussive accents. Also concept of the body in space, such as being between two pieces of glass, was imaginative, as was the idea of pushing space with head (or other body part) leading. The gentle sureness of her voice gave her leadership a most convincing quality. L.S.

The class centered around a technique of achieving different dynamics in dance, in exploring changing shapes of movement to increase the range of expression.

The dancers started lying on the floor with suggestions to feel extreme tension and then complete relaxation. As the degree of tension was increased and decreased (sometimes suddenly, sometimes gradually) the dancers began to move exploring various shapes of movement. As this movement in turn developed, the dancers tried relating the shape of their movement to that of another dancer close by moving in alternation or in unison and with contrast or likeness in dynamics. This gradually brought the class to a standing level.

Swings were introduced, developed freely in range of movement until the dancers were moving through space.
Dancers experienced extreme tension in the body on this level. . . they moved in in limited designs pressed against another dancer, then pressed only against the space around them to the sides, up, and in, and down and around them, with their whole bodies, but leading with hands, then trying the lead with other parts of the body, the shoulder, back, elbows, head, knees, etc. this movement in turn leading them through space.
Class then moved hard and fast, explosively, again freely and in many directions.

A phrase of movement was suggested with a combination of various qualities beginning with a swing ending in a suspension then two percussive beats followed by a long sustained movement to bring them into a position to repeat the phrase with new shapes of movement.

A little exploration was done with awareness of position in space if the dance was suddenly arrested, and with planal movement, with deep movement shapes.

Class then moved through space with dance walks, dance runs, runs and suspension and collapse, recovery and return.
A short theme of movement combining various qualities was introduced and danced in circles around the room first in unison and then in canon form.

(cont. on next page)

To complete the lesson the class was divided into two groups, each with a leader. The two leaders then moved toward each other "contested" and one group finally retreated. The groups moved with their leaders, following their movement.

P. Peterson

Mary Jane Wolbers: Creative Use of Dance Technique in Sacred Dance

Mrs. Wolbers' session of the Workshop emphasized that a limited number of expressive movements and a brief poetic expression could provide the basis for choreography developed into a full length dance. To develop one theme clearly and completely was recommended over trying to express too many different ideas in a single work.
Using three simple movements - bend, stretch, and turn - the participants improvised on a theme suggested by these lines (written in the manner of Japanese Haiku):

"Yearn, yield, spirit tossing;
Look back, for the grace you seek
is in the Moment."

Following the reading of the poem, the dancers improvised to an original organ accompaniment by Betty Beard.

M.J.W.

Mary Jane Wolbers' workshop showed her usual superb quality. She convinced us that the technique or warm-up should generate ideas for choreography.
The use of familiar and beautiful music was meaningful, particularly "Jesu, Joy of Man's Desiring".
Her choreographic combinations, such as stretching-bending-turning, showed resourcefulness, as did her suggestions for the various uses of space.

This workshop morning was a most rewarding one, having meaning as it did, for the more experienced as well as the beginners among us.

L. Schayer

PROBLEMS OF PUBLIC RELATIONS IN SACRED DANCE

Participants in the coffee discussions: Ruth Angell
Pat Peterson
Mary Jane Wolbers
James Henderson, Moderator

MR. HENDERSON gave a statement on the purpose of Sacred Dance, as another form of worship which has been a neglected art for no good reason, since it was one of the earliest forms of worship. As man became more civilized, he became less religious and at the same time let sacred dance go into the discard. The human body is a temple of the soul, and there is no reason that we should not use every portion of that body.

Dance can convey more than the spoken or sung word can do. Sacred dance is definitely a form of worship of God, and because of its potency we should try to develop it as rapidly as possible.

This mode of worship is not being accepted readily into the church, but this acceptance is growing. Concerning acceptance by the community - in Roxbury, for instance, sacred dance did not develop in the church but in a settlement house, originally. Mr. Henderson then gave the history of the origin and development of sacred dance as it happened with our beloved Ruby Henderson. Here we had to resort to a less obtrusive title - rhythmic choir - to enhance acceptance. He showed how this method of worship gained its way into the church from the community, instead of, as you might expect, the other way around.

Report of N.Y. Regional Workshop (continued)

Continuation of report on statements by James Henderson:

The outlook of this form of worship is promising because primarily of its potency value. The newness of sacred dance to the current crop of young people will be an attractive force; he related further the experience of Ruby at Ferry Beach where the young people, in observing her performance, were so moved by the dance experience that they could not speak for five minutes. At this Unitarian-Universalist sponsored camp Theodore Webb invited Ruby's group to participate in the service of worship. There we found the Unitarian-Universalists to be very intelligent, but about 40 percent of them are doubting Thomases. Two older women of their group interpreted confession, and this was perhaps the most effective portion of the performance. I am sure that these people will now spread enthusiasm about sacred dance.

MARY JANE WOLBERS underlined Virginia Lucke's emphasis on the order of importance of the various factors entering the acceptance of sacred dance as a form of worship. The problem of acceptance varies so much that there is no statement that would cover every situation. But there is agreement on these factors:

1. First must come understanding by the leader and the group as to what the group is trying to do.
2. We must educate the congregation or whomever is exposed to the medium.
3. We should reach out to be understood in the community and strive for mutual respect and understanding between faiths and modes of worship.
4. We are urged not to rush to perform.

DANCE IN RELIGIOUS EDUCATION was discussed:

Education is necessary. It is a mistake to introduce the group to the congregation as performers rather than a means of worship. By the same token, dance in religious education should be geared to creative expression and made an educational, not performing, experience.

Often one hears the comment: "You train a group, then they leave for college, and you no longer have a choir." But in this process, remember that if children have been exposed to the medium in religious education, they do not have to be educated to acceptance of this form of worship. Those growing up will fill the ranks of those who leave.

Copies of a paper, "What is Sacred Dance?", were distributed to those attending the luncheon. (A copy of this will be included following this written report)

The matter of photography as concerned in public relations was also discussed.

l. Schayer

CHOIRS PRESENTATIONS and Discussions:

The board of evaluation included Pat Peterson, the Reverend Ralph Booth of Schenectady, James Henderson, Bess Haile, and Mary Jane Wolbers, chairman.

MARTHA ODOM, director of the Springfield College Sacred Dance group, skillfully presented "Song of Easter". Their dance was found spiritually effective as well as sound in its dance structure.

Report of N.Y. Regional Workshop (continued)

A second number was given briefly which showed three people moving in a repeated theme using straight line floor pattern, straight bodies and vocal music. (Jeanne Fuller and two of her group generously responded to our request for one more dance to be shown; this had different qualities from the first.)

This period seemed to have quite an educational impact upon those observing. The careful analysis of everything that happened surely must have enlarged their appreciation of the dances just seen as well as giving constructive help to the dancers. L. Schayer

BESS HAILE presented selections from a Sacred Dance series by the Modern Dance Workshop of the Schenectady Y.W.C.A.
The half hour program included, with narration, two dances of the American Indian (the Medecine Dance and the Algonquin Corn Dance), three dances from Ancient Greece, a dance of the Hassidim and two dances from the Old Testament (a dance Encircling a Sacred Well and a dance of Water Drawing.)

"Speak Without Words"
Bess Haile presented the idea that we in Sacred Dance continuously search for that genuine movement which tells so much. The first Americans spoke by means of an expressive, articulate vocabulary of gesture. Sacred Dance employs symbols. Symbols speak to us.

We were introduced to one approach to developing a dance. This one, taught by Louis Horst establishes the theme of the entire dance in its first four measures. We make a statement of four movements in the beginning and the remainder of the dance will be the development of the statement. Such a "nugget" becomes a valuable concentration of our best movements and our most essential reasons for for the dance. This nugget approach helps answer the question of "how to start";; how to transform the image into body design. E. Haile

The Vesper Service (as described on p.4) concluded this valuable workshop.

We appreciate the full report which was made of it.

Here is the main portion of WHAT IS SACRED DANCE? which provides an excellent illustration of an attempt to educate an audience. The Sacred Dance Choir of the First Reformed Church of Schenectady was asked to present a program for the Faculty Wives Club of Union College. Here is the material which was presented in mimeographed form to each of the faculty wives: (Lent, 1962)

WHAT IS SACRED DANCE?

Introduction:

We are happy to be with you in this Holy Season and appreciate your invitation which indicates your interest in this medium of religious experience.

Our purpose today is twofold:
1. to bring you a bit of inspiration
2. to afford you an experience which we hope will develop greater insight and understanding of Sacred Dance.

Our group is made up of members of the First Reformed Church High School Youth Group. Sacred Dance is one of three skill areas offered to the high school youth. This group is affiliated with the Sacred Dance Guild.

WHAT IS SACRED DANCE (continued)

To help you focus and develop your thinking along this line we are going to ask you now to put the pencil and paper (which have been given to you) to work. At this point will you please jot down your definition of Sacred Dance. At the conclusion of our time together, we will ask you to write again - that time another statement of your definition or reactions to Sacred Dance.

Now let's move on and visit a Sacred Dance Class.

Warm-ups:

As a musician tunes and keeps in good repair his instrument, we work regularly to keep in tune the body which is the dancer's instrument. This is one reason much of the class time is devoted to what we refer to as "warm-ups". This period is extended to include work on techniques - ways of using the body to express ideas. This enables the girls to build a reservoir of movements from which they can draw and experiment to express their feelingssin studies and choreography.

Devotional:

It is our practice each week to have a devotional as part of the total class experience. This takes various forms, e.g. relaxation excercises followed by quiet meditation - reading of Bible passages, poems, inspirational reading, circle devotional, brief discussions. We often take time to, as our Quaker friends say, "Center Down" - time to turn to the Spirit within each of us, for direction, confidence and wisdom. . . . . .

"Be Thou My Vision":

Up until now you have been a part of a Sacred Dance class. At this point you will see a product of that class combining the techniques and devotional. Thereby, moving dance beyond the physical and intellectual level of modern dance into the spiritual realm, making it Sacred Dance and therefore involving the total person.

The dance has 3 sections:

1. Andopening statement portraying two attitudes or approaches to life.
2. A conflict between the two attitudes arises
3. The resolution - the one which bespoke the message of the hymn.

This hymn, "Be Thou My Vision", is the statement of purpose of the Youth Group for the year. It has real meaning for the girls. An example of this fact in reference to the resolution - one girl wished to resolve it in the negative as this had meaning for her, but she found it impossible to work it out in the framework of the very positive statement of this hymn.

Every movement used in the dance has real meaning to the girls. This became gratifyingly clear to us when, for the sake of staging, we suggested a different ending. It was rejected unanimously by the girls and was backed up by definite reasons for maintaining the structure as planned. In short it said what they felt it should say.

Some leaders may feel that when it comes to a presentation, excellence of performance is of major concern. We continue to feel in our situation that it is what is happening to each girl that is of paramount importance.

 WHAT IS SACRED DANCE ? (continued)

At the conclusion of "Be Thou My Vision" will you please record what Sacred Dance means to you now. Does it have a place in total religious experience?

Dance: "Be Thou My Vision"

Silence

Thanks to the audience for coming and your thoughtful attention. We wish each of you a blessed holy season.

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Here are some of the opinions written out by the Union College Faculty Wives: before and after:

Sacred Dance - expression of religious emotion in movement.

Dancing has been a part of religion from earliest times and should certainly not be denied a place in this generation. The girls did a beautifully natural job of interpretation.

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An expression of the spiritual experience which comes from religious writings, thereby enriching the experience through the medium of dance expression.

Yes, I do think that sacred dance has a place in the total religious experience. It enriches the experience of the observer watching the dancers' interpretation.

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Movement that is reverent and set to sacred music.

The same as above with the realization of that in sacred dance the participants have great opportunity to grow in body, mind and spirit.

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Sacred dance is the expression of religious or sacred subject matter through interpretative body movement and rhythm - grace being most essential.

It has a very real place in religious experience and the church needs to use the dance more frequently in its source. It gives expression through sources untouched by any other activity in the church.

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editor's note: This is a valuable example of educating the observers and having them feel involved. Also it clarified ideas for the Sacred Dance group. This material was sent to me without any name. I would like to give credit to those who worked out this presentation of material. Thank you.

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On Sept. 21-23, at the request of the Council of Churches in Des Moines, Iowa, Margaret Fisk Taylor led a three day workshop at the Plymouth Congregational Church. On Friday and Saturday nights and on Sunday afternoon there were worship services and at each one several Rhythmic Choirs presented their worship through symbolic movement. The choirs were from Baptist, Methodist, Lutheran and Congregational Churches and one was inter-denominational. There was a great sharing of ideas. Quite a few leaders came from Iowa & other states.

REPORT OF THE NEW ENGLAND REGIONAL WORKSHOP

Held in the Unitarian Church in Peterborough, New Hampshire, on Nov. 3, 1962
Members of the Planning Committee were Mrs. Warren Johnson and Mrs. Donald Sutherland of Peterborough, Mrs. Willis Rayton of Hanover, N.H. and Mrs. Charles Wolbers of East Stroudsburg, Penna.
The Workshop program progressed in this way:
10 - 11 A.M. "Techniques and Warm-ups" by Miss Jane Yosepian of the Univ. of R.I.. For Students
10 - 11 A.M "Symbols in Sacred Dance" by Mrs. Ralph Odom of Springfield, Mass. For Adults
11 - 12 A.M. "Techniques and Warm-ups" for Adults
"Symbols in Sacred Dance" for students
12:00 - 12:30 "The Plastic Body" FILM done by Miss Yosepian

12:30 - 1:15 Lunch ---- Sacred Dance costumes on display

1:15 - 2:00 Buzz Sessions

(1) Sacred Dance in Religious Education - Mrs. Charles Broadbent, Concord, N.H.

The discussion began with a definition and discussion of the theological concepts of dance and/in religion. Some of these were:
Movement in the life of a human being starts from the moment of conception and continues thruout life. Absence of movement is death. Movement is life itself. All of life is religion.
The dynamic energy system known as an individual must adjust to other dynamic systems - this is the individual in society.
Within this dynamic energy system is a soul - a something within. During the physical maturation there also develops this something that is within and yet is greater than the individual.
The basis of Religious Education is the efforts to help the individual understand self in relationship to himself, to others and to God.
Where does dance fit into R.E.? It should present a worship form, but be even more a teaching medium. Some common forms of expressions of worship:
A child praying - anyone in an attitude of prayer.
Family holding hands around the table before eating
A happy person shows it thru posture, likewise a sad person.
Reverence also shown thru posture, how one enters a church.
Let's not be afraid to show the unhappy, the sad, yes, even the stark in the world in our dance in religion. Let's be realistic in facing facts of life, not just presenting pretty subjects. Recommended the record, "For Heaven's Sake" from Youth Ecumenical session held in 1960 as a realistic, very moving thought communicated in motion. Described choreography for "We are Living in a Strange and Awful Time". Mrs. Broadbent , 110 Franklin St., Concord, N.H.

(2) Sacred Dance and Drama led by Mr. James Henderson, Roxbury, Mass.
-report by Janet Aho & Joan Lucke -

Mr. Henderson first gave us a brief history of dance and drama in the church, also his feelings about the strengths and weaknesses of combining the two forms. The group then discussed these ideas. The basic idea agreed on was that it is human nature to act and that drama is an important facet of the human character. Dance probably began as pantomimic dramatizations with a specific goal in mind. We discussed the similarities of the two forms.
For directors and dancers both it is the task of how to get inner feelings out in motion. The actor must consider: voice & diction, interpretation, poise,

and projection of his emotions. These are all very important to Sacred Dance, too. Dance-drama is a combination of interpretation and projection in these two forms. When they are combined there is a danger that the compromise will weaken both forms, but this need not be true.
The object is always to make inner feeling as communicable as possible, and to reach everyone in an audience, not just those who know dance or are deeply religious.

(3) Sacred Dance and Choreography led by Miss Mary Washington Ball, Peterborough, N.H. (report by Beth Tedrow

Miss Ball stressed several important factors in the making of a good dance group. The body, for instance, should be well taken care of if one wishes to dance. She suggested that more emphasis be placed on nutritional foods as opposed to soft drinks.
The best way to create a dance using beginning dancers is to use natural movements, i.e. circles, falls, runs, skips, the most important being the walk. MissBall also outlined in detail a program which sounded dramatic and yet had great simplicity.

(4) Sacred Dance and Choric Reading led by Rev. Mr. Robert A. Storer, Winchester, Mass. (report by Sandra Owens)

One method used to transmit ideas by sacred dance groups is dancing to spoken words. These words could come from a separate chorus or from the dancers themselves.
Generally, ideas for the movements should come from the group. The words can be interpreted literally or with emphasis only on the main idea. It is preferable to have the main ideas emphasized.
When the piece being presented is unfamiliar, it is helpful to first read it thru thru, then repeat it, this time with movement. If the piece is familiar, the dance should be for the purpose of giving new ideas. Mimeographed materials given out: Choric Speech Manual by Robert A. Storer; Song of Life by Thomas C. Clark; A vernal Creed by Waldemar Argow with directions for accompanying movements by R.A. Storer.

2:30- 3:00 Variations in Sacred Dance (report by Helen Gray, Hartford, Conn.
Mrs. Warren Johnson, interpreted "The Creation Story".
Mary Johnson's younger girls interpreted their church's "Covenant of Faith". (Peterborough Unitarian Church) It is quietly beautiful and excellent as an opening to a Sunday morning service.
Vera Woodley's junior high girls of Lynn, Mass. interpreted the creation story of Genesis 1. The refrain "And God saw that it was good" provided a consistent thread throughout and marked the progress of time effectively.
Burton Swan (with the Hartford group) presented an interpretation of a Navajo Indian dancing. Burt read a poem first and then moved with it - with strong foot rhythm and intermittent shouts.
Betsey Gray interpreted a poem by Betty Jean Jory . "Spirit of God","Power of God", "Mercy of God" are beginning phrases of the three verses which I read as she moved to them.
There was no musical accompaniment for any of the interpretations for this part of the day - apart from the rhythms of feet or poetic metre.
An outstanding leader was Mary Washington Ball whom I'd like to know better. I'm sure she has much to share with us of wisdom as well as experiences. The day was well spent and helped to launch a 9th grade group here at South Church.
At the closing service, Rev. Edward Smith spoke on the "Eloquence of Variety".

WHAT OUR MEMBERS ARE DOING

Mary Jane Wolbers gave leadership to the Red Bank Council of Churches Shore leadership Training School held Oct. 15 at the Presbyterian Church in Asbury Park, N.J.. This was a part of a five evening series on "creative activities". On Nov. 19 Mary Jane and the Huguenot Dance Choir presented a program of dances suitable for use thruout the church year. This was presented first for the American Guild of Organists in the Dutch Reformed Church of New Paltz, N.Y. along with an explanation of the dance as a religious art and the use of music in its accompaniment.
This program was adapted to a Christmas Musicale and presented at the Clintondale Methodist Church on Dec. 2.

Ruth St. Denis danced her "White Madonna" in celebration of the activities of the Temple of Understanding on Oct. 12 at the Waldorf Astoria Hotel in N.Y.C.

Leda Canino participated in the Ruth St. Denis program at Adelphi College -- Children's Centre for Creative Arts -- Dec. 15. She presented three poems by Ruth St. Denis. She also gave a lecture at N.Y.U. in her husband's class entitled, "Man the Mover" (a history and philosophy of dance.) Her husband's course is "Art and Human Values".

Elizabeth Jefferson, (41 Seymour Ave., Newark, N.J.) director, in Trinity Methodist Church presented a spiritual: "Po' Pilgrim" for the Spring District Meeting of the Wesleyan Service Guild. She has been asked to present this again for the Northeastern Jurisdiction Wesleyan Service Guild at Buck Hill Falls in March, 1963. This was part of a special lenten worship program.
Costumes: black skirt, blouse
Music: as they danced, one dancer sang the spiritual
Lighting: silhouette To convey reverence, used simple designs & steps.

Judy Bennett : The Dance Choir of the Sloatsburg Methodist Church presented a special service of worship at a meeting of the W.S.C.S. with Christian Fellowship as its theme. The service included an interpretation of the hymn "Blest Be the Tie that Binds". In Dec., the group presented a candlelight processional, progressing through the congregation with simple movements (partly because of lighted candles!), as a part of the Church school Christmas observance. We also travelled to New Paltz to take Mary Jane's program for the Organists' Guild; it gave my girls a real boost to see another group in action.

Helen Gray, director, South Congregational Church, Hartford, Conn.:
Dec. Vesper program for Newington Chapter of Eastern Star; concluding with 1 stanza of "O Holy Night" and "The Lord's Prayer".
On Dec. 21, all stanzas of "O Holy Night" were given by 9th grade girls representing the angel voices, a young women's group carrying the hymn's continuous action, 3 men taking the parts of the Wise Men.
The young women's group has just begun meeting this fall on Thursday nights.
South Church also has an art display, changed monthly. In Dec., as a part of this display, a fine photograph of Betty Simpson's Three Mary's at the Cross was on display.

Rev. Edwin R. Carter, pastor and director of the Rhythmic Choir of the First Congregational Church, Cromwell, Conn., gave Christmas programs for the Women's Federation on Dec. 5 and at Cromwell Crest Hospital on Dec. 13. They endeavored to suggest the manner in which people emerged from a period of dark despair into the light of hope because of the birth of Christ.

WHAT OUR MEMBERS ARE DOING (continued)

Bess Haile writes: The Junior High Fellowship of the State Street Presbyterian Church (Schenectady) presented under her direction a Christmas pageant based on a group of anthems, chants appropriate to the scriptures including "He Shall Feed His Flock from "The Messiah". Titled "The Prophets Foretold His Coming", it employed simple, limited movements in presenting six "living" pictures.

Elsie Simmons, educational director at Beneficent Congregational Church in Providence, R.I., informs us that The Evening Bulletin for Dec. 22, 1962 gave a full page including four large photographs and an informative description of their Sacred Dance Choir. It was entitled: "Dancers Show Their Devotion". In the article this was written: "For a service of worship to be interpreted thru rhythmic motion requires a great deal of practice, self-discipline and consecrated effort. They spend several hours each week going thru exercise routines, planning choreography, and rehearsing. . . . The dances are expressions of worship and not a form of entertainment."
The Sacred Dance Choir presented the "Hanging of the Greens", the church's annual Christmas service.

Virginia Lucke, director, Storrs Congregational Church (Conn.): We are delighted to announce the beginning of another choir of college girls - the Sacred Dance Choir. The high School girls continue to use the title Rhythmic Choir. We combined for Wed. evening vespers for the Univ. Christian Fellowship in Nov. giving: Invocation by both choirs, talk on "The Sacred Dance" by Beth Tedrow, "When Morning Gilds" by Beth Gartside & Lynn Parsons, and The Lord's Prayer by Rhythmic Choir. We are to lead another UCF Vesper on Jan. 16. These are held in the Waggoner Chapel.

Flora Johnson, director, Bolton Congregational Church, Conn.: Her Rhythmic Choir has contributed to Christmas, Maundy Thursday, Easter and any services as requested by the minister. "Our works are based on the Grecian form of dance movement, using continuous motion throughout the group." They have performed at Crestfield Convalescent Hospital.

Esther Ellison, director of the Motion Choir of the Universalist Church of West Hartford, Conn. and Beverly Hall, dance director and advisor, report:
Oct. 28 "Reverence for Life" presented in the Sanctuary
Nov. 18 "Come ye Thankful People" for Jr. & Jr. Hi Thanksgiving Service
Dec. 4,9,16 Christmas programs in which the Motion Choir danced to carols including Chinese Christmas Carol, Bring a Torch, GoTTell It, & What Child, etc.

Betty Simpson, director at Center Church , Manchester, Conn., assisted by Mrs. Charles Baxter, Mrs. Jay Stager, Mrs. William Minnick appreciated having Beverly Hall(of West Hartford) coming for 6 weeks this fall to give the 4 leaders "just what we needed for help in movement vocabulary." They have these lessons taped & plan to practice them. 13 young mothers plan to start in Jan. The Rhythmic Choir presented 4 Christmas programs in Dec.. They look forward to their traditional Palm Sunday Service at 7:30 at Center Congregational Church.

Joan Strickland Johnson writes that her Worship Choir (Lutheran) received 7 invitations to present services of devotion at other churches in Minneapolis. Her group of 20 includes several boys. She says: "Our new church is to be ready soon and we are anxious to prepare new interpretations to work in 8 aisles and with a central altar!"
editors note: Now there is a new challenge!

WHAT OUR MEMBERS ARE DOING (continued)

Jeanne Saunders, director of the Motion Choir of the First Parish Waltham Unitarian Universalist Church (Mass.) danced the Benediction to the Thanksgiving Service; it was "Shalom" based on an old Hebrew melody.

Edith Fifield and Barbara Hyland gave a lecture-demonstration of Sacred Dance this fall in a series entitled "Arts and the Church" sponsored by the Waterbury (Conn.) Council of Churches.

Senia Hart writes that the First Congregational Church of Billings, Montana is sponsoring a worship series each Wed. evening during Lent, 1963, featuring "Sermons from Unexpected Pulpits". The first will be on Sacred Dance and Mrs. Robert Hammond of Denver has been asked to present a worship service using this contemporary art form.

Dorcus Bendix, organist and director of the Motion Choir in Salem Lutheran Church in Minneapolis, presented a vesperservice on Nov. 18. There were 8 works interpreted. In the Nov. 1962 issue of Lutheran society for worship, music and the arts 5 pages are written by Dorcus describing and diagraming her choreography for the "Te Deum".which Dorcus had presented with a group of high school boys and girls.

Margaret Fisk Taylor held workshops on Sept. 25 & 26 in Denver, sponsored by the Council of Churches. One evening was devoted to the meeting of the Rocky Mountains Liturgical Arts Society. First Mrs. Hammond presented her group in "Twentieth Century Folk Mass" and a poem by Haggedorn and I gave 2 solos; then there was a panel of 2 theologians, Mrs. Hammond & myself discussing: "The Place of Religious Dance in Worship" followed by questions from the audience. Then a service of worship in the sanctuary. On Sept. 27 I gave a lecture-demonstration for the Pacific Sch. of Religion in Berkeley, Calif. In Nov. I held two workshop sessions in connection with the Religious Arts Festival of the First Meth. Church in Germantown, Pa., gave a lecture-demonstration for the Chesapeake Chapter of the Amer. Guild of Organists, and a workshop on children's work for the Baltimore Council of Churches. In Dec. I presented the Merritt Lecture for the Westminster Foundation of Univ. of Mich. and worked with 12 students (4 men) to present a Vesper Service in the First Presbyterian Church in Ann Arbor. Also 2 Christmas programs here in Athens. At present I am working with a group of college girls of Hillel Foundation on a choral-drama, "Child of Promise" for Feb. 25 & Mar. 24. On Mar. 30, I will have a workshop on Rhythmic Choirs in Ohio sponsored by the Milton E.U.B. Church. On April 15, I have the evening program as part of the Religion in Life week at Otterbein College, Ohio.

Nels Anderson of St. Joseph, Mich.: "I'm continuing my weekly class with retarded children. This does me far more good than it does the children, I'm sure. (work with young people at Christmas) Just now I'm getting ready to start work with a group of 15 adults and young people (I have two or three husband & wife teams) on the dance-drama "God's Trombones." It is very strenuous, but quite rewarding. Judy, my wife, will do the lighting for it and will dance in it. It will be presented in Lent. (First Congregational Church)

Betty Woodbridge of Indianapolis, led a 6 week course for the Council of Churches on "Creative Movements and Rhythmic Choirs". Of the 7 in her class, (2 were men), interested in work with primary age to adults, ages 35 to 77! "Even tho there was the amazing divergencies, I felt they all had personal involvement."

LETTERS FROM OUR MEMBERS:

Dear Confused,

Thank you for writing. We are sincerely glad you have shared your concerns with us. Your letter should elicit some thoughtful comments and discussion from Guild members.

Since you mentioned the subject , it might be well to quote here the purpose of the Guild, as stated in the by-laws: "to provide a means of communication and training for directors of dance choirs, and to stimulate interest in the dance as a religious art form."

Take heart, dear friend, you are not the only one who is confused. Some of us are confused by a persistent notion (expressed or implied) that dancers are incapable of approaching a worship experience with any degree of sincerity or reverence , and that their motives in performing are seldom if ever truly "religious".

We are confused that a church will seek out the (paid) help of professional people (speakers, teachers, artists, musicians, vocalists) and will turn its back on that of the trained dancer.

We are confused by the rhythmic choir leader who, at the same time rejecting help of professionals, would "lift" the materials of Mary Anthony (or some other professional leader who has served the Guild) and present them to a workshop as her own.

I was pleased to read that you enjoyed the work of Virginia Lucke's choir last February, and were stirred by it. Could this be in spite of (?) or because of (?) the fact that Virginia is an experienced dancer and teacher and that her choir members work and train like dancers. It is confusing to be applauded and rejected at the same time!

It may be of some consolation to you that these, and other problems, disturb me. I am disturbed that although the leadership at workshops is frequently criticized, we received very few practical suggestions for leaders. (By "practical" I mean - are these leaders willing and able to come? And can we afford to have them?)

There are those who feel that the Sacred Dance Guild is divided into two camps, with sincerely religious people on one side and the dancers (who, being strictly exhibitionists, couldn't possibly have any spiritual motivation) on the other. I have been with the Guild long enough to see a different picture of things. I see people with widely different backgrounds working together toward a common goal. I see an increasing realization among the members that no matter how sincerely devout we are, religious motivation cannot carry us thru a poor performance. If we are going to sing, we must learn to sing well. If we are to move, we must learn to move well. To this end we must train. The untrained are reaching out to the trained. The dancers are anxious to deepen their spirituality, to improve their relationship with church people. The Guild is their meeting place.

I go back to work with the words of Sister Jean ringing in my ears: "If we are to dance for God, it must be a good dance!"

Sincerely,

Mary Jane Wolbers, President.

Dear Mary Jane: (this letter shared by M.J.W. and with Shawn's permission)

I had not read (only skimmed) the last Newsletter. Immediately I finished reading your letter, I hunted it up and found the letter signed "Confused". . . It is a question of semantics - the use of the word professional meaning different things to different people. To begin with, singing in church services falls into two categories - the hymn singing of the entire congregation and thetrained choir or soloists. Sacred Dance can be used in both ways: congregational dance may ultimately be achieved, in which case we do not expect the entire congregation to have training; however, if we do have a choir or soloists, more is expected of them - and the choir director chooses good voices, well trained voices, if possible, and he himself is presumably sufficiently trained that he knows good music, and how to produce good music with his trained singers. We ask nothing more of Sacred Dance than this.

If any church is going to have a separate group to perform liturgic dance in the church services, then this group must be headed by someone who is himself (herself) sufficiently trained to know how to train others, and we should not be satisfied with inarticulate bodies, wobbling when they walk, and making wooden gestures and trying to look Holy! "Confused" mentions the facial expression, and all I can say is she has been lucky to see any performance of Sacred Dance in a church that has inspired by facial expression alone. The entire body, including the face, is used, and is an entity - all of it must be expressive of the thought or feeling simultaneously. She mentioned "simple" movement - I have never asked for anything but simple movement for use in sacred dance, but anyone knows, who has worked in the field of dance as I have for over 50 years, that simple movement is attained with more difficulty than that which she calls "professional". The ballerina can achieve the 32 fouettes pirouettes, and be mechanically perfect in this technical stunt, and this same ballerina be totally unable to walk simply across stage emanating a radiant expression of worship and praise of God. This takes more than good intentions - it takes a body that has been dedicated and disciplined.

Were the great architects of cathedrals amateurs? Were the great sculptors and painters who made glorious shrines of these same churches amateurs? Was Bach someone with no knowledge of music and his compositions the spontaneous expression of a layman who felt inspired to express his devotion to God?

I am deeply grieved to hear of the death of Ruby Henderson! She was all that you write about her, although I knew her less than you did. But here is also a most interesting point: the negro race has inherited a natural use of rhythmic movement that has come down to the present generation in unbroken succession for thousands of years. The white, and specifically North European, peoples have for untold centuries had (1) a naturally less free bodily expression, and (2) distorted theology that has condemned the body itself as sinful and obscene, and dance therefore banned from the church as having to be performed by this poisonous asceticism, and really begin to regard the body truly as being just as much God's as the spirit - Man is One - triune in construction - Body, Mind, & Soul - and ALL of man is Good, insofar as he recognizes his absolute identity with God. So, not having had any inheritance of free, clean consciousness about body, and dance itself having been banished as sinful, we white northerns have a much harder struggle just to get to where the negro today already is and always has been as to his natural, spontaneous, joyous use of dance to express his religious ecstacy, meditation or prayer. What Ruby Henderson could do even without training, hardly any white person can do unless he is trained - and trained mostly to correct what has been imposed on him by a criminally warped theology for thousands of years.

(cont. on next page)

To me one of the greatest values of sacred dance is that we are challenged to express our concept of God - to Whom are we presenting our dance as praise and worship - HOW do I say these things in patterned, purposeful, expressive rhythmic movement? This calls for a clearer concept within one's self, and thus a deepening of one's own religious experience. "Art is the communication of ecstasy" - if I am less than ecstatic about God, it is not truly a religious feeling - it may be ecstatic calm and peace and quiet, but it is on the highest order and therefore takes us "out of ourselves" or ex-stase. Then HOW are we going to communicate this peace, inner stillness which is Divine Bliss? And if we fail to share with others, so that they too feel ecstatic, and by empathy share with us in a joy beyond the power of words, spoken or sung, which the average person is more fitted to do. "What cannot be spoken, can be sung; what cannot be sung can be danced" - we who are promoting dance in church do so because we truly believe dance is the finest medium of communication of religious feeling and idea. But, seemingly simple movements IF they are to communicate, can only come from DEDICATED, DISCIPLINED AND PREPARED bodies.

Yours,
Shawn

editors note: Two unique letters. Of course there will be confusion. The Sacred Dance Guild members are a genuine, confusing, but healthy mixture of professionally trained dancers, those who have a little dance training, and church workers who experiment on the level of a religious folk art. We can't expect exact clarification nor uniform agreement even in a "stated" purpose. We are in a burst of new creative explorations - with tremendous potentials for speaking to our time thru inspired, disciplined, improvised, planned movement! I believe God appreciates variety. I might suggest: "And in the 20th century (day) God saw Sacred Dance full of energy, dedication, and with great variety - and the Lord said, 'That's good.'"

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Dues are due on Feb. 22, 1963 — Send $2.00 to Miss Hazel Bailey, 74 Sea Ave., Quincy 69, Mass.
This will insure your April S.D.G . Newsletter.
Why not send in $4.00 and make a gift subscription to someone ?

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Preliminary Announcement and very tentative plans for:

SDG Spring Festival and Workshop

at the new Hopkins Center, Hanover, N.H. (Dartmouth College) May 18, 10:00 A.M. - 5:30 P.M.
We are privileged to be here. The Center is considering "Contemporary Arts and Religion". We must present our best in choirs, leaders, panel, & workshop. More about this at our Feb. meeting. Save the date and plan to be there.

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See International Journal of Rel. Ed.. Jan, 1963 article: "The growth of a rel. art festival" Good picture of choir of Pasedena Com. Ch. in St. Petersburg, Fla. "Because of the enthusiastic response of the rhythmic choir in 1961, a part of the 1962 program was given entirely to this art with several groups participating. Also, nine local dance studios combined to perform religious dance in the city's band shell."
ed: sad to say much material I can't get into the alloted pages.

In the December issue of DANCE there is a well illustrated article by Arthur Todd, entitled "For the Wonders of God's universe", in which he reviews the religious dance offerings on CBS-TV under the guidance of Pamela Illot who has been Director of Religious Broadcasts for CBS during the past 8 years. She has been responsible for the Sunday morning broadcasts "Lamp Unto My Feet" and "Look Up and Live".
Miss Illot says, "There's an urgency and poignancy in modern dance for people who've never, or hardly, seen dance before and, indeed, they soon forget that this is 'dance'. Instead, they're watching human souls reaching out for hope, struggling for meaning, rising up out of the intricacies of contemporary living into something they can't put into words but which lifts them from inside."
In the interview Pamela Illot says that she hopes to present Martha Graham's "Seraphic Dialogue" and Jose Limon's "Missa Brevis" sometime in the future.

note by the editor:
These Sunday morning CBS-TV programs present excellent professional modern dance numbers on Biblical and religious subjects. Sad to say most of these programs are on Sunday mornings exactly at the time that many of us are involved in our churches. These professional works on religious subjects are valuable as theatre dance and it is hoped that kinescopes of them may be made available.
Of course there is another area of religious dance that grows out of the dedicated work of youth and adults connected with churches. These groups are dedicated to (1) grow in religious discipline and to express their worship of God and (2) to grow in training and discipline in their movement designs in order to communicate clearly. This group will naturally be different from a professional dance group. But members of these church groups certainly enjoy and appreciate the great works of the professional dance groups on CBS-TV.
I look forward especially to seeing Jose Limon's "Missa Brevis".

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Lillian Schayer writes:
"Reflections", a new choreographic work by Norman Walker, was beautifully presented on CBS-TV on Jan.2.
I should like to commend the TV network for its adequate publicity of this work and wish that we would each write individually to the network lauding them for not only the superb quality of the program but for the adequate advance publicity. Too often I have missed an excellent program of this nature simply because I did not know about it in time. This applies particularly to those affected by the current New York newspaper strike.

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Karen Neidenthal, 416 N. Summit St., Bowling Green, Ohio, is writing her M.A. thesis on "An Analysis of a Creative Dramatization of the Services of Matins and Vespers" . She is using the services of the Lutheran Church.

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Marilyn Lewis who is teaching dance at Normal State College in Bloomington, Ill. is considering a survey study of the current use of sacred dance in the U .S.A. She may be sending you a questionnaire. If she does, answer it, for the results of the survey would be of interest to all of us.

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God bless each one of you in your sincere efforts in your many ways.